R E P O R T R E S U M E S

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WIDENING CULTURAL HORIZONS THROUGH THE PERFORMING ARTS.

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THE MERCED COUNTY SCHOOLS OFFICE, MERCED COUNTY, CALIFORNIA, BROUGHT TO ITS SCHOOLS A PROGRAM OF PLANNED LIVE PERFORMANCES. A TOTAL OF 127,573 STUDENTS FROM 21 ELEMENTARY SCHOOLS, 6 SECONDARY SCHOOLS, 5 PRE-SCHOOL CENTERS, AND 6 PAROCHIAL SCHOOLS ATTENDED PROGRAMS. THE 25 PERFORMING GROUPS INCLUDED BALLET DANCERS, CHOIRS, BANDS, ORCHESTRAS, AN AMERICAN INDIAN DANCE GROUP, DRAMA GROUPS, JAZZ AND DANCE ENSEMBLES, AND SOLOS. THE PROJECT EVALUATION, CONDUCTED BY A PROFESSIONAL EVALUATION TEAM FROM SAN FRANCISCO STATE COLLEGE, CONCLUDED THAT THE PROJECT (1) WAS EDUCATIONALLY SOUND, (2) WELL COORDINATED, (3) PROVIDED A BALANCE OF DIFFERENT TYPES OF PERFORMING GROUPS, AND (4) PROVIDED FOR GOOD PERFORMER-LISTENER RAPPORT. (SF)

Widening Cultural Horizons Through the Performing Arts

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Widening Cultural Horizons Through The Performing Arts

ELEMENTARY AND SECONDARY EDUCATION ACT, TITLE III

PROJECT NO. 67-04421-0

MERCED COUNTY SCHOOLS OFFICE
MERCED, CALIFORNIA

Floyd A. Schelby
Superintendent

Lois M. Bigelow
Project Director

Catherine Clark
Program Writer

Annual Report
June, 1967

FOREWORD

The need to "be creative" in the classroom has echoed and re-echoed throughout the public school systems of America for about the last decade. So far-reaching was the sound that a program known as PACE (Projects to Advance Creativity in Education) evolved as Title III of the Elementary and Secondary Education Act of 1965. "As a program of supplementary services, PACE encourages communities to find new, creative solutions to their education problems, utilizing all available cultural and educational resources."[1]

This statement became the point of departure for a project designated as Widening Cultural Horizons Through the Performing Arts. Written by Lois M. Bigelow, Music Education Consultant for the Merced County Schools, Merced, California, the plan was submitted and approved, effective in May of 1966 and continuing throughout the fiscal year 1966-67. Known as the "Performing Arts Project," it has been directed by Miss Bigelow and administered through the Merced County Schools Office.

[1]From: A Manual for Project Applicants (Title III Elementary and Secondary Education Act). Foreword.

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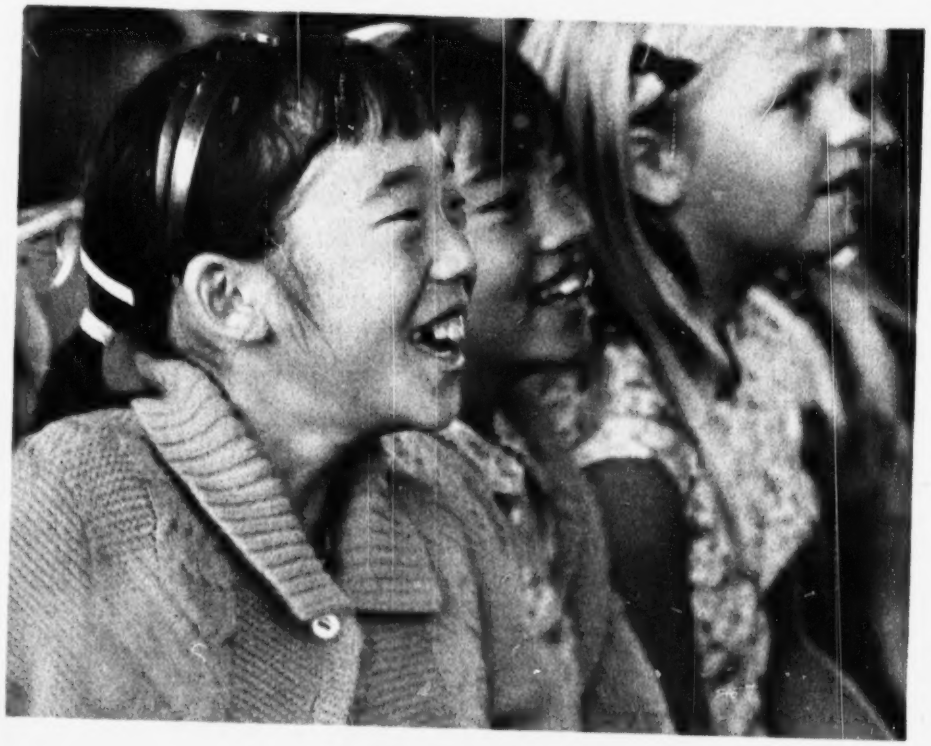

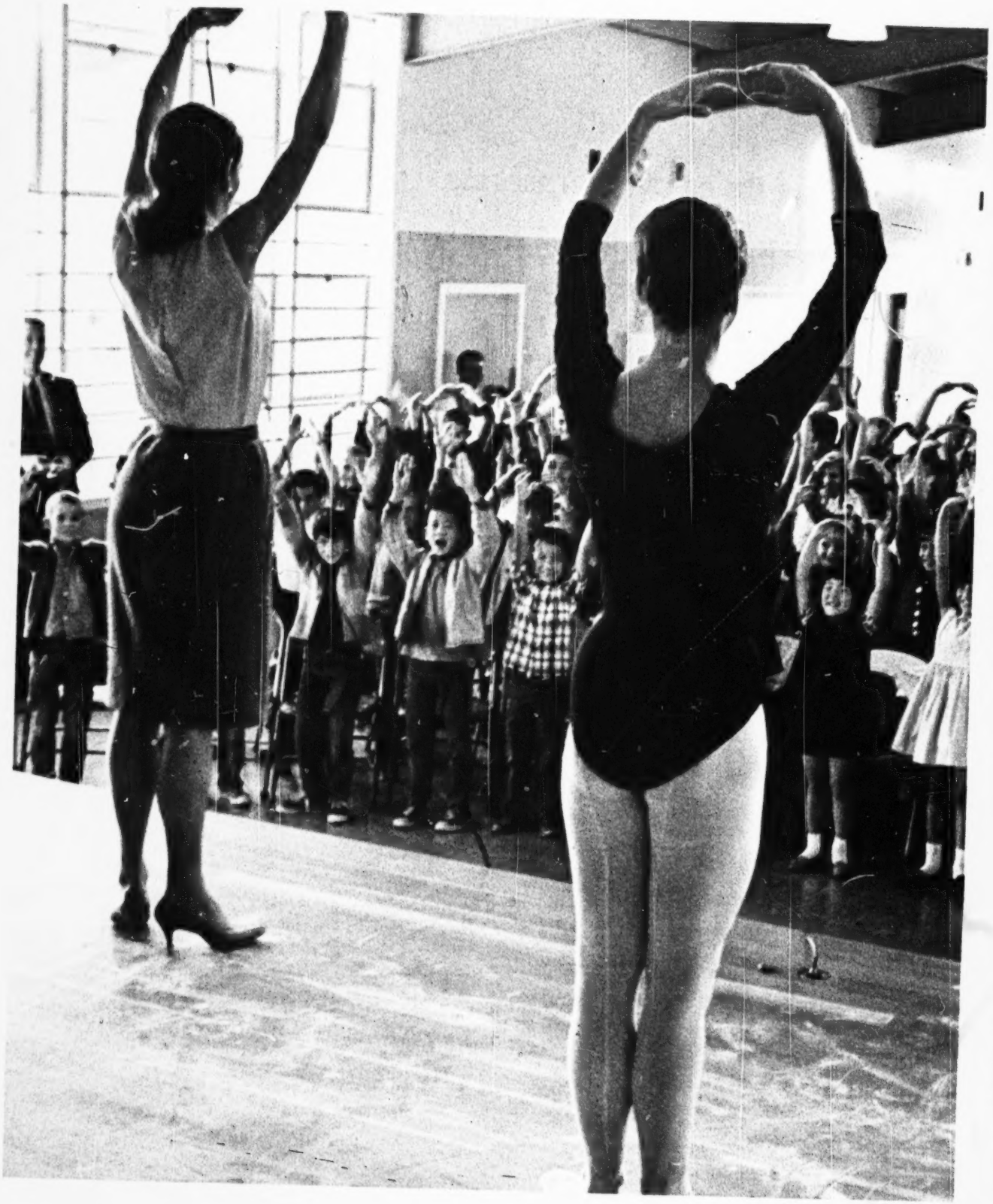

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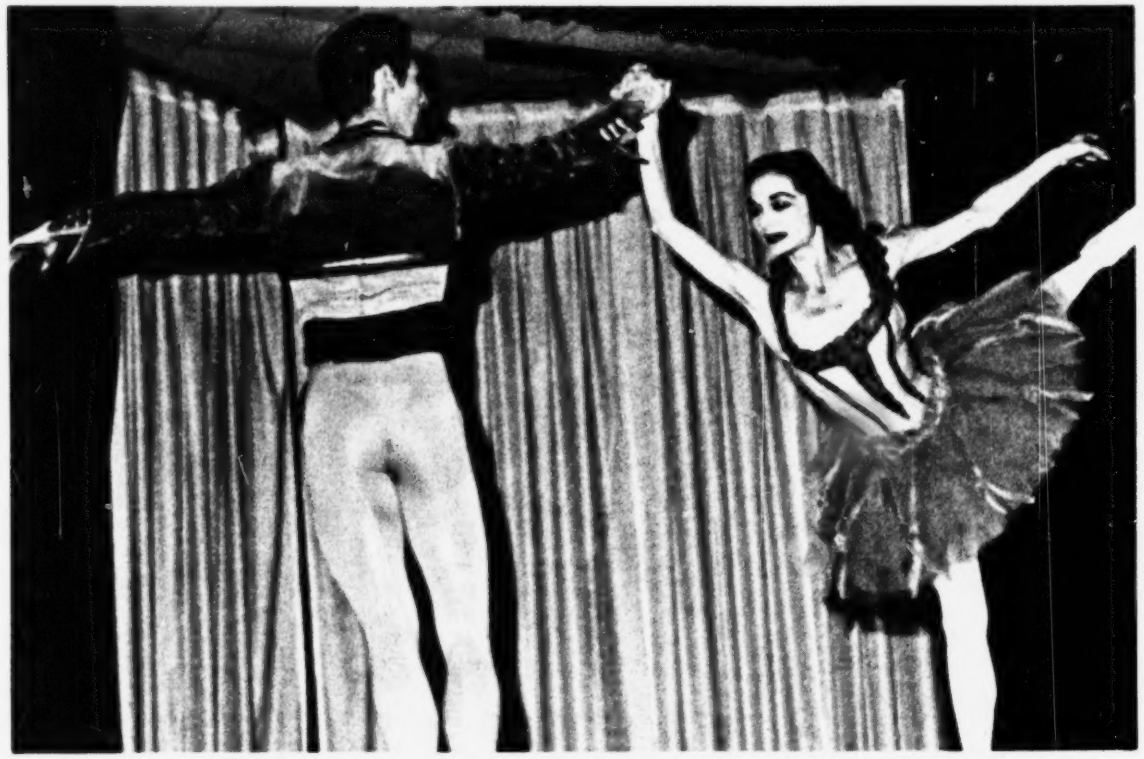

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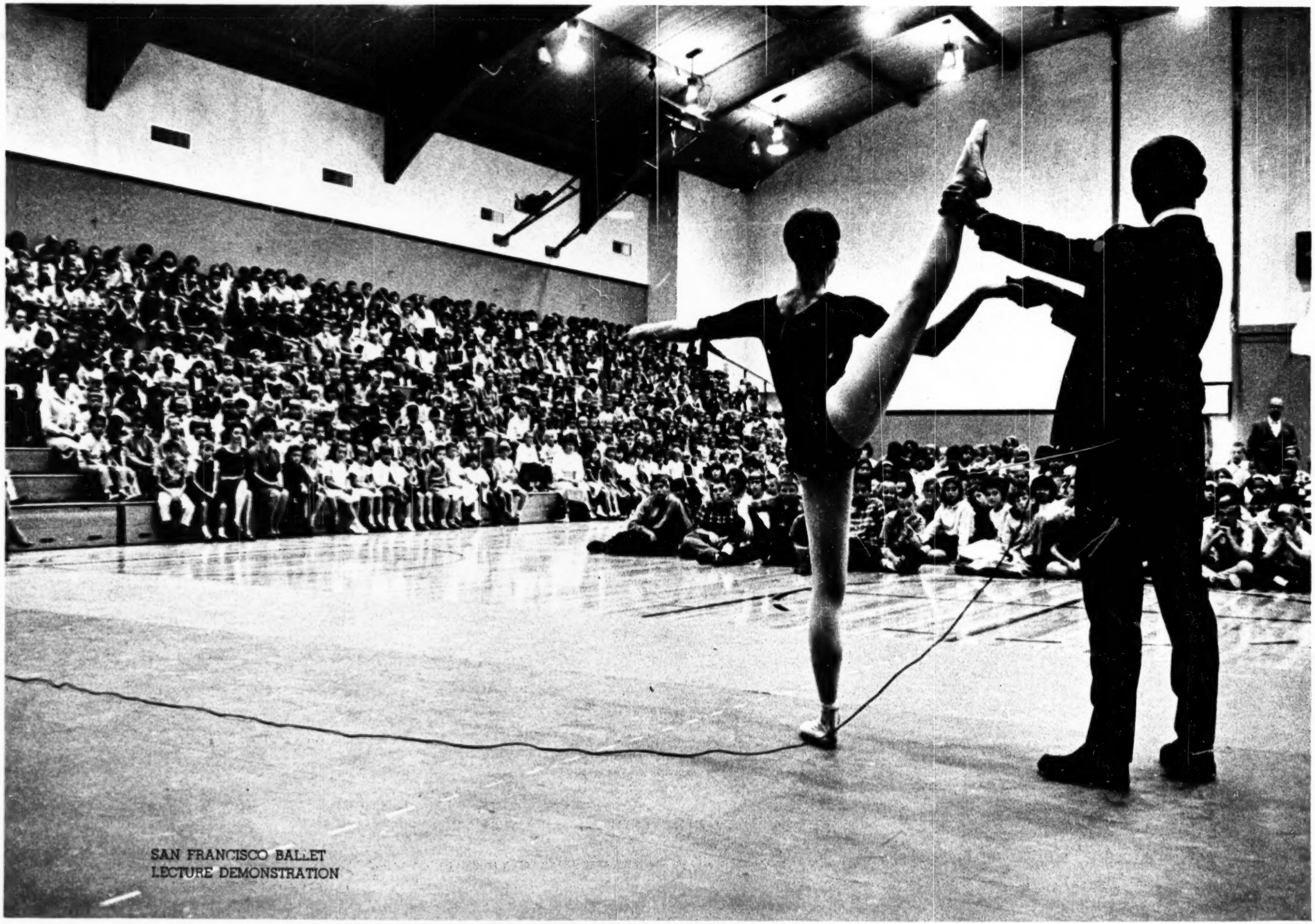

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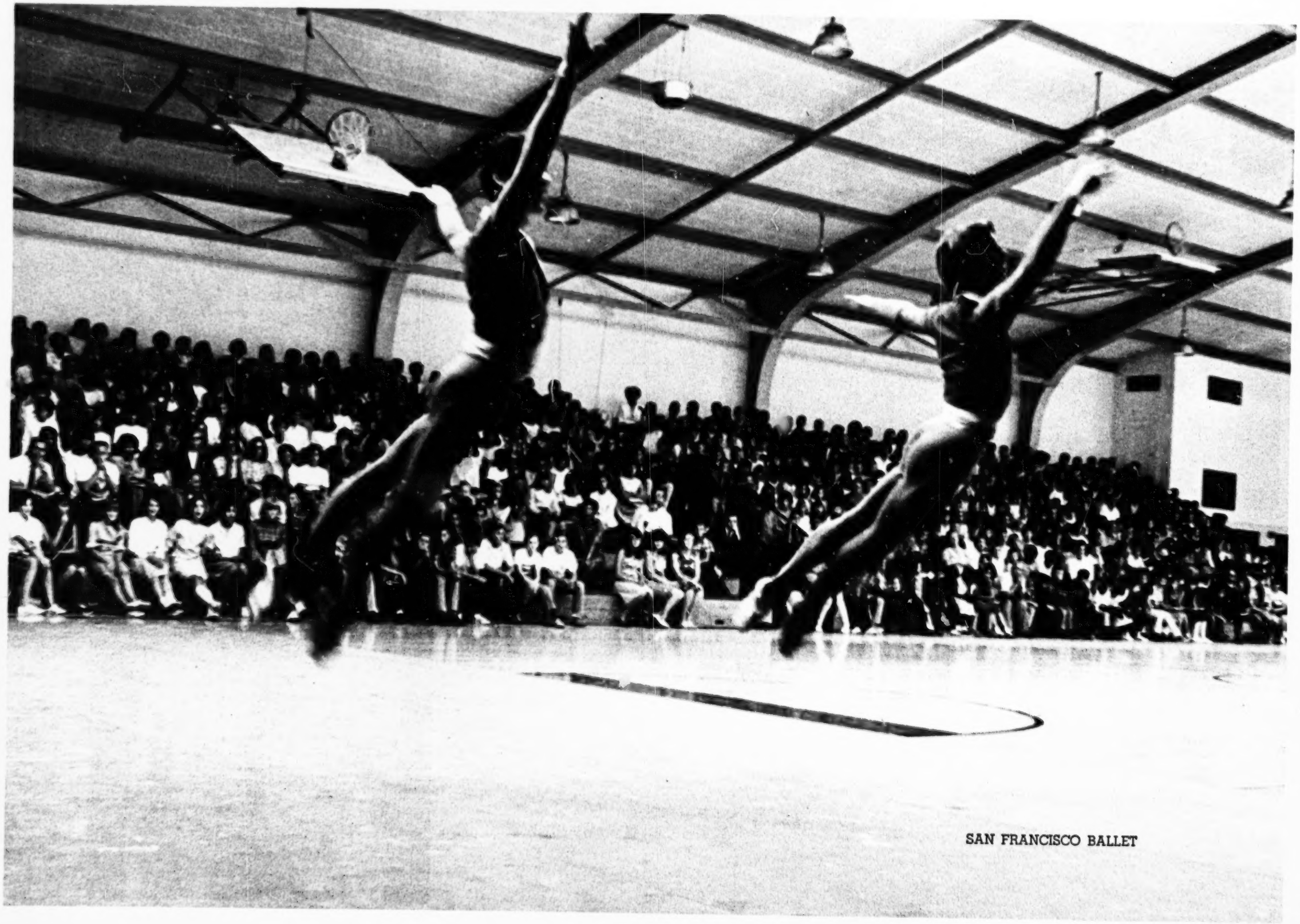


SAN FRANCISCO BALLET

VINCE GUARALDI TRIO

STAGES OF THE INNOVATION PROCESS

INTRODUCTION

The manual for PACE project applicants places stress on the innovation process. INNOVATION through an exemplary program then became the key word in striving to design a project which would widen cultural horizons through the performing arts beyond which the existing educational program in Merced County could provide. PACE describes the stages of the innovation process as:

INQUIRY — INVENTION — DEMONSTRATION — ADAPTATION

"INQUIRY . . . represents activity that produces the intellectual raw material from which improvements can be invented."[1]

The general lack of cultural awareness within the community of 106,500 persons comprising Merced County, California had long been felt by educators and those lay persons whose background included experiences in the performing arts. The ecological effect on the adult population of a PACE program initiated at the school level and aimed at overcoming this cultural unawareness gave promise to strong currents of change over a period of years.

Inquiry revealed that children in Merced County were limited to the cultural experiences of their own environment as a result of the following circumstances:

MERCED COUNTY .....
- rural area
- large segment population of lower socio-economic level
- few cultural opportunities in county
- 20-25% of teachers without full credentials
- 7 of the 21 school districts have school population of 200 or less
- these 7 schools scattered in rural areas
- largest town in county — 23,000 population

A further breakdown revealed in Merced County:

3	Unified School Districts (K-12)	7,400 students
18	Elementary School Districts (K-8)	17,570 students
3	Secondary School Districts	8,000 students
	Pre-School Education Centers	200 students
6	Parochial Schools	1,600 students
	Migrant Center	40 students
	Approximate total student participation ..... (Special Education students are included)	34,810 students*

*This figure represents almost ONE THIRD of the 106,500 total county population as based on the 1965 survey. The area involved is 1,995 miles.

[1]PACE Manual, p. 1.

"INVENTION is the stage in which applicable research and theory are molded into improvements that can be introduced in schools."[1] (PACE Manual, p. 1)

THE DESIGN. A program of planned live performances for students in Merced County had been in existence for five years. This program was initiated by the Music Education Consultant from the Merced County Schools Office. These performances were qualitative but limited in three ways. . .

. . . student participation (6th grade from Merced City Schools and near-by County Schools)
. . . number of performances per year (3)
. . . narrow field (musical performances only)

Although the scope of these concerts was narrow, they served to demonstrate that school administrators, teachers and parents were eager to support such performances. A program offering many cultural opportunities would receive their approval. The design of the "Performing Arts Project" began to formulate itself from the limitations of the previous program:

. . . ALL STUDENTS, pre-school through grade twelve, must be involved
. . . DANCE and the THEATRE must be included with MUSIC
. . . A relationship between ART EXPERIENCE and EDUCATIONAL VALUE must be provided
. . . The use of ETHNIC GROUPS would add depth to the project

ITS REFINEMENT. Five steps were taken in the refinement of the project:

1. An administrative group from schools of Merced County met with the Music Education Consultant
2. A survey was taken of other school administrators within the county to determine the necessity of the program and the willingness of school personnel to carry it out
3. A second meeting of administrators was held
   . . . to report procedures and plans at this stage
   . . . to exchange suggestions
4. The Music Education Consultant discussed the project with Dr. J. Fenton McKenna, Dean, School of Creative Arts, San Francisco State College. Support was offered from various departments of the School of Creative Arts
5. Contacts were made with:
   Turlock (California) School of Ballet
   San Francisco Ballet Company
   White Oaks Theatre,Carmel Valley, California
   Children's Opera Hour, Oakland, California
   Young Audiences, Inc., San Francisco
   Fresno Chamber Ensemble
   The Enchanters (Theatre), Merced
   Livingston Little Theatre Group, Livingston, Calfiornia
   Fine Arts Division, Fresno State College
   Merced Chamber Ensemble, Merced
   Ethnic groups: Mexican, Spanish, Negro

ARRANGEMENT OF AN ORGANIZED PROGRAM. Pre-requisites for various grade levels based on sound educational principles were established.

Pre-School, Grades 1 and 2	instrumental ensemble ballet demonstration drama presentation small audiences (60-80) length of performances, 30-40 minutes performances presented in the semi-round for close student-performer contact programs to be presented within the individual schools
Grades 3 and 4	instrumental ensemble ballet performance ballad singer (3-rd) Japanese dancers (4th) (California history, 4th grade, includes study of the Japanese)
Grades 5 and 6	opera symphonic band or chamber orchestra Negro choir, (5th) (the Negroes' role in American history included in 5th grade social studies) Mexican singers and dancers (6th) (6th grade students do a study of Latin America)
Grades 7 and 8	a fine choir jazz ensemble jazz and dance groups field trips: San Francisco Opera House, Circle Star Theatre, San Carlos Note: this represents a new experience in attending a performance in a fine concert hall
Grades 9-12	ballet theatre jazz choir variety of performances for observation of reaction
Reasons for use of ethnic groups	enrich the lives of all students become aware of and gain an appreciation for other cultures become aware of the many people found in Merced County develop a cultural pride in performing groups scheduling of said groups to coincide with study of these groups in Social Studies
Class prepapration for programs	program notes use of 16mm films, library, recordings
Evaluation team	to provide awareness of strengths and weaknesses within the structure of the project instrument for evaluation

". . . The DEMONSTRATION stage promotes an awareness of useful innovations which enables local agencies to examine the feasibility of these innovations, to understand the factors affecting their use, and to consider how they might be adapted to particular needs." (PACE Manual, p. 2)

Widening Cultural Horizons Through the Performing Arts, having been approved and funded, under Title III of the Elementary and Secondary Education Act, became operable in May of 1966. This one month of operation served to set the wheels in motion for fiscal year 1967 and to demonstrate the feasibility of situations, ability of performers to establish rapport with students, needs to make more efficient the mechanics of the performances, usefulness of program notes for teacher in-service training and student preparation, needs of the audio-visual department and library in order to strengthen the educational values of the performances.

"ADAPTATION is the stage in which innovations that have been demonstrated in exemplary programs are adapted to local situations and put into widespread use. The adaptation stage serves to promote and perpetuate the acceptance and appeal of an innovation, and also to allow it to be adjusted to the unique requirements of a particular situation." (PACE Manual, p. 2)

EXAMPLES OF NEEDS TO ADAPT:

San Francisco Ballet
- Students should attend lecture-demonstration before a performance ballet
- Gymnasium concert
- Lecture demonstration in printed form for distribution

Theatre Groups
- Showed principles of simple drama effectively as a means of teaching
- Learned to adapt to physical facilities without losing effectiveness
- Adjusted the script to be most suitable for students

Instrumental Ensembles
- Revised format of program to meet children's expressed curiosity about the instruments themselves
- Presentations strengthened when verbal responses illicited from children

Vocal Soloist
- Discovered children were eager to sing familiar song with her
- Increased interest in the program when the accompanist played a piano solo

THE PROMOTION OF THE PROJECT. Statements of endorsement from various school officials were requested in order to affirm the validity of the idea of the project. Excerpts from these letters follow.

July 1, 1965: ". . . The Winton School District is very small with the lowest assessed valuation in Merced County . . . It is impossible to provide children in this community the cultural programs American citizens should appreciate . . .." (Sybil Crookham, District Supt.)

July 28, 1965: "I have been in Merced only . . . a year and a half . . . In that interval of time, however, I have realized only too frequently how limited the cultural horizons are for our children . . . Our problem is a mutual one: we realize, because of geographical location and the lack of funds, the limitations we are placing, and in a sense, creating in our children . . . It is with great hope that we look forward to the performing arts program in the near future. . . Encounter, counteract, and experience will all become a part of their new learning . . ." (Sister Marie Pauline, Our Lady of Mercy Grammer School, Merced, California)

Pre-requisites for participating performing groups were established:

. . . professionalism in quality of performance
. . . empathic attitude on part of performing group toward the existing cultural dearth

FRESNO CHAMBER GROUP

N. ZIMMERMAN,
SOPRANO

FRESNO CHAMBER GROUP

MERCED CHAMBER ENSEMBLE

MUSICAL ARTS ENSEMBLE

YOUNG AUDIENCES, INC.
WOODWIND ENSEMBLE

INTERLUDE

After the "Performing Arts Project" went into effect the entire operation was carefully observed

. . . Teachers and administrators were interviewed

. . . A study of inter-relationship between audience and performer was made

. . . Physical facilities were inspected

. . . Mechanics of operation were examined

. . . Contacts and commitments of performing groups were perpetrated

. . . Audio-visual materials were processed

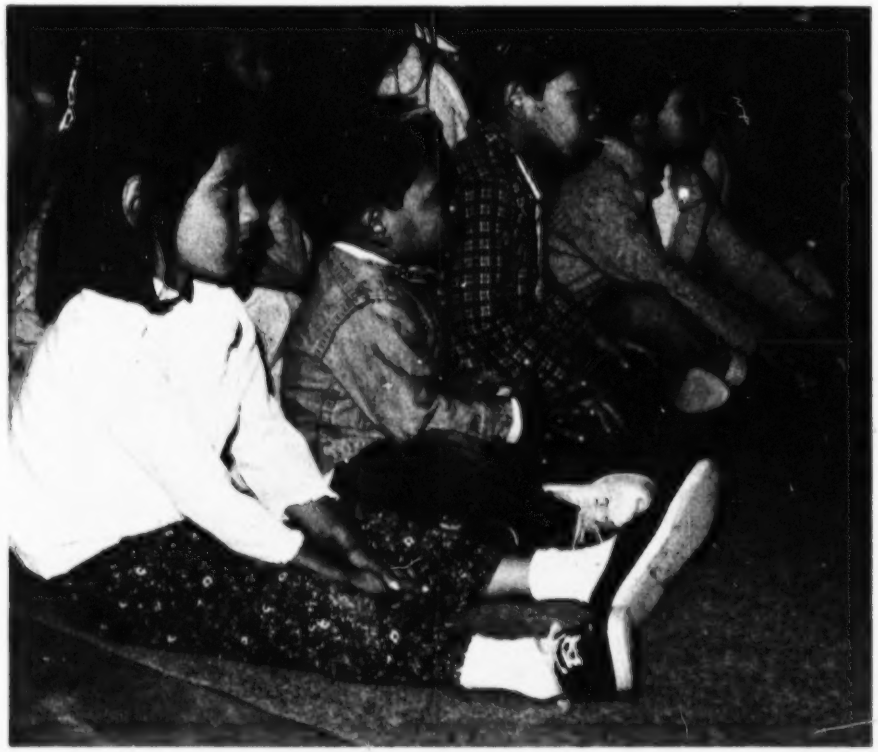
. . . The evaluation team consulted with the project director and others

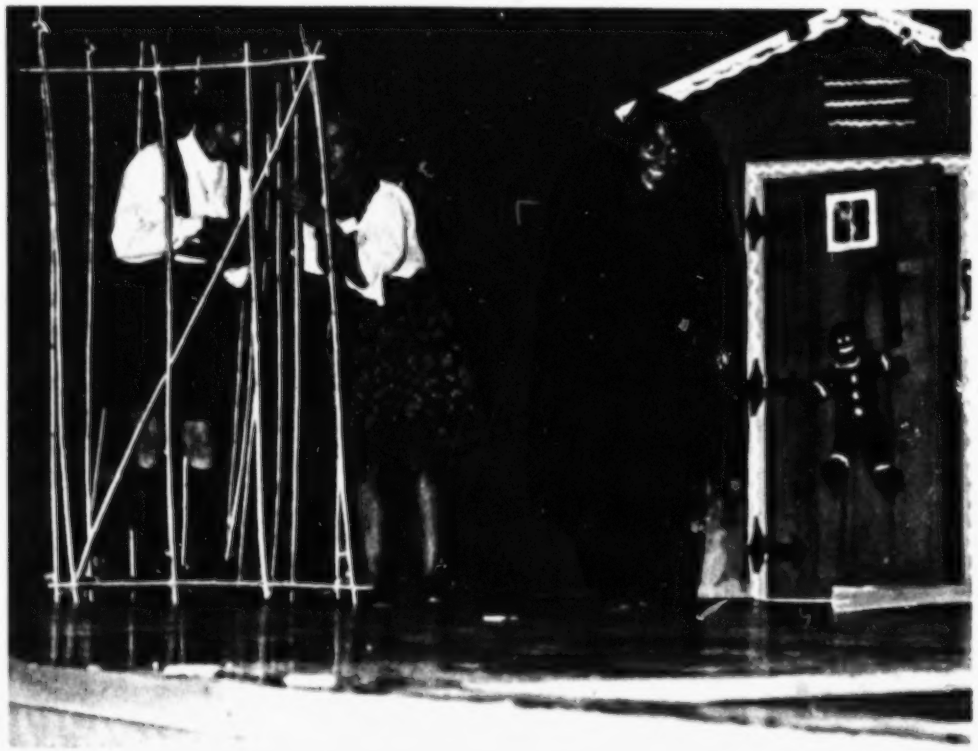
. . . The program writer established a format for the program notes

WHITE OAKS THEATRE
"THE WONDERMENT OF GLEEP"

WHITE OAKS THEATRE
"RUMPELSTILTSKIN"

WHITE OAKS THEATRE "A DOCTOR IN SPITE OF HIMSELF"





LIVINGSTON LITTLE THEATRE
"THE EMPEROR'S NEW CLOTHES"

THE ENCHANTERS — MERCED CHAMBER THEATRE
"HANSEL AND GRETEL"

SAN FRANCISCO STATE COLLEGE
MIME GROUP

SAN FRANCISCO STATE COLLEGE
MIME GROUP

THE PROJECT IN ACTION

IMPACT ON COMMUNITY AND SCHOOLS

The dictionary defines impact as: a force communicated (made known). The twenty-five music, drama, and dance groups which have appeared before a quarter of a million participatıcns in the one county of Merced in one year's time represent a tremendous numerical force. This is tangible evidence in support of the project. The other is concerned with the conveyance of QUALITIES, the intangible factor which prohibits the immediate measurement of the impact of artistic endeavors. "Encounter . . . contact . . . experience."[1]

PRE-SCHOOLS. Statistics have shown that in 1966 in Merced County one out of two children can be classified as culturally deprived[2] and economically disadvantaged. Pre-school centers operating in this county at the present time have a total enrollment of 200. This selected group of boys and girls has had lives divested of true family relationships, of the most commonplace experiences with material goods, and activities which might guide the imagination into creative channels.

Pupil reaction to the programs presented a dichotomy. The teachers had anticipated problems in audience manners, attitudes and attention span. These did not materialize. Instead, the sense of intimacy established between performers and audience helped to imbue the children with the spirit of artistic endeavors. The power of communication through the arts was especially evident in non-English speaking groups. The strong relationship that exists between an artistic experience and educational value was shown.

HOME-SCHOOL PARTNERSHIP. Ecologically, the impact of the "Performing Arts Project" has been spreading from school life to the peripheral areas of home and community. According to local agencies there has been an increase in requests by students for admissions to the Comunity Concert Series and in ticket sales for the local Merced Symphony Orchestra Series.

The stimulation of personalities . . . the making of a happy child . . .the breaking away from the monotony of the traditional classroom activities . . . all have resulted in parental expressions of gratitude toward the school for having contributed to their child's happiness and sense of well-being. More youngsters have expressed a desire to learn to play musical instruments, to study dance, and to participate in children's theatre. Parents are becoming more insistent that the private teacher of their children be well qualified.

An important side-effect community wise, is the prospect of a Civic Auditorium, a need often discussed but never put on the drawing board. Impetus toward such a building is growing and the support of the city council would appear to be strengthening.

ETHNIC GROUPS. The use of various ethnic groups has resulted in an understanding of the values that are contained in the American credo. The appreciation for the contributions of other cultures to American life is accompanied by a growing cultural self-pride within the ethnic performing groups. The follow-up after performance allows for integration with the social studies program at given grade levels.

TEACHERS — The Program Notes as In-Service Training. As a part of the initial strategy of the "Performing Arts Project", a writer was included as one of the two administrative personnel needed to carry out the project. "Teacher preparation was approached from the standpoint that involvement is necessary for program success . . ."[3]

The writer's particular responsibility was that of preparing all program notes and teaching suggestions to be sent to schools prior to the performance. Criteria were establised in order that the materials be as effective as possible. These included:

1. A statment of the goal(s) of each individual program

   Example: St. Matthews Baptist Choir

   "Goal: To motivate the student listerner to respond to the program with a sense of appreciation for this unique contribution to our American culture."

   Example: Nancy Zimmerman, soprano

   "Goal: He (the student) needs to discover that the well-trained voice is not necessarily too loud, too shrill, too full of artifice. . . "

2. The goals are advanced by including materials for the teacher's use in class preparation for the program

3. The materials for instructional purposes must be informative, accurate, and interesting

[1]Sister Mary Pauline, Our Lady of Mercy School, Merced, California. [2]Performing Arts Proposal, p. 10. [3]Performing Arts Continuation Proposal, p. 8.

4. The materials must be appropriate to grade level

5. Available films, records, and books to supplement the live performance must be listed for easy reference

6. Teaching suggestions for classroom use before and after the program should be included

On the basis of these criteria a format for the program notes was decided upon:

Foreword to the teachers
Background information about the artist(s)
Short narrative style sections. May be read aloud
Information to be presented according to the teacher's discretion
Suggested activities before and after attending the performance
Materials to supplement the performance, including:
16mm films — records — books — film strips

Not only have the program notes served a useful purpose as an in-service training for teachers but also as a means to enhance the cultural development of the students. The performing groups have been aware of altered patterns of behavior during the programs in situations where the notes were used as a means of preparation. Many teachers have incorporated the materials into units to enrich social studies, language arts, and creative arts in the curriculum.

LIBRARY AND AUDIO-VISUAL: Expansion and Use. The concept of the original proposal, "Widening Cultural Horizons Through the Performing Arts" contained a vision of broad educational dimensions. The programs were not designed for entertainment, per se, but rather to encompass a broad spectrum of experiences. A side effect would be the discovery that attending a program of dance, music, or theatre was an educational experience.

How well this concept was developed has been reflected in many ways. Students have been inspired to create artistic interpretations of their experiences. In the area of language arts, letters have been written to the performers, poems have been composed, and class discussions following the performances have been lively. The Merced County Schools Office has received many samples of these activities.

Mildred Eshnaur, librarian for the Merced County Schools, forwarded one letter from a student:

[1]Pearl Primus, the Primus-Borde Dance Sutdio, 17 West 24th Street, New York. Quoted: National Conference on Education of Disadvantaged, p. 47.

"Dear Miss Eshnaur:
Would you please send me a book about a ballet dancer? We had a dancer visit our room the other day. I like all of your books. Thank you.
Judy"

Miss Eshnaur stated: "Just a sample of the kind of letters we receive from students who want a certain book. Though we haven't kept official count of orders about the arts, we know from requests that many more boys and girls are interested in the performing arts."

Miss Eshnaur reports that there has been a 50% increase in the number of requests for books on the arts and humanities, and, at this time, it is impossible to fill all the requests as they are made. Because of the "Performing Arts Project" and the need for additional books on the arts, seven (7) rural schools within the county have requested that their Title II, ESEA Phase I grant be used as a cooperative project with the Merced County Schools Office to purchase books to supplement the "Performing Arts Project." In this manner, the library should be able to fill more of the requests for these materials. Mrs. Weed, one of the librarians for the Merced City School District, re-echoes Miss Eshnaur's comments. She has increased orders for books on the performing arts for the school in the district she serves.

The use of 16mm films purchased through the "Performing Arts Project" is far exceeding expectations. In fact, there are not enough of these films to meet demands. Many of these films are 'booked' through the end of the school year. A statement of 16mm film use shows that some films have had 10 to 12 unmet requests. (See Exhibit IV)

A BREAK-THROUGH: In Cultural Unawareness

". . . Educators have reached the point where they realize that the word — spoken or written — is not enough to reach the whole being. We are talking here about the deprived child . . . one who has been socially and economically cut-off from the visible and obvious, with the visible and tangible. But through the arts, man's oldest and strongest means of communication, we can reach into the inner being of all children and all adults . . .[1]

Widening Cultural Horizions Through the Performing Arts is serving as a catalyst for breaking through the cultural unawareness in Merced County. The child who thought the theatre meant going to a movie

has begun to realize that it is a means of expressed communication; that the theatre uses a story to transmit values; that words, used in an organized way, relate all human beings to one another; that experiences are matched to experiences and emotions to emotions. The theatre makes people come alive to one another, for it represents all facets of that divinely inspired thing called a "person".

The teacher who felt that the theatre was outside his realm has discovered that it has a place in the classroom. When students "play a story" the visual adds strength to the auditory. To these are added the importance of self-expression.

Dance no longer is thought of in terms of something belonging to parties or children's dance recitals, but rather as a form of expression through bodily movement which has origins in the days before the spoken word.

The "Performing Arts Project" has aided music educators in demonstrating that music is for all children and that all children are for music.[1] The musical performances were planned so that at the pre-school and lower grade level the children would hear smaller groups (chamber ensembles and solo vocalists) progressing to larger groups and more sophisticated performances at the upper grade and high school levels. Teachers have become aware that children have a natural affinity for the musical artistry of things classical. They have discovered that boys and girls see through and beyond the art form involved, the technical aspects of composition and instrumentation, and that they hear what the composer intended for everyone to hear — the beauty, the inner expression of music itself.

The attainment of artistic appreciation on a mature level seems to rely on certain factors. Exposure to the Arts helps to imbue one with the "spirit" of all kinds of artistic endeavors. Becoming instilled with the spirit precedes understanding. As the "Performing Arts Project" moves into the next phase, and as the students are exposed to art forms on a continuing basis, the break-through in cultural awareness which is already in evidence should expand into ever widening cultural horizons.

PERFORMING GROUPS: How Affected by Participation

An area in which the results exceeded expectations was the effect of the project upon participating performing groups. The San Francisco Ballet Company discovered that performances in high school gymnasiums could be successful to a marked degree. As a result, the company developed an exciting new concept in mobil theatre, tailored to state and community colleges. This concept is called the Gymnasium Concert. As an extension of the ballet company's educational program, this new dance idea has been designed to meet the needs of schools and communities where theatre facilities are inadequate and funds limited. It is executed by rolling a special linoleum onto the gymnasium floor to provide the kind of stage required for ballet dancing. The full corps of dancers, technical staff, costumes, sound and lighting equipment complete the set-up for these Gymnasium Concerts.

One of the narrators for the ballet-lecture demonstrations, alerted to matters of curiosity about ballet through the questions and responses from students, has developed and refined a script with the intent of having it published for school use.

A third result of the San Francisco Ballet's appearance on the "Performing Arts Project" has been plans for a fine 16mm educational film of the ballet lecture-demonstration which can be shown in schools.

The several theatre groups concurred on various benefits derived from appearances for the "Performing Arts Project." These included:

. . . a chance to demonstrate the effectiveness of drama as a means of teaching

. . . an incentive for the performers themselves to do further study in children's theatre

. . . an opportunity for local townspeople to find a worthwhile outlet for their creative talents

. . . The discovery that a variety of physical facilities can be adapted to performance without loss of effectiveness

. . . additional opportunities to give performances as a result of publicity from the Merced County project

. . . (in the case of the White Oaks Theater) the need for a truck to transport stage settings and supportive equipment was provided by the Bing Crosby Youth Foundation

. . . an opportunity to note audience reaction to original scripts and to make revisions on that basis

In the field of music a wide variety of types of programs was offered. There were representatives from both the choral and instrumental fields in sizes ranging from solo to large groups. Performances by ethnic groups afforded amateurs an opportunity to discover the demands of tailoring and presenting programs for live audiences in a concert situa-

[1]Slogan of Music Educators National Conference: "Music for all and all for music."

tion. In addition, these were performed with a sense of personal pride and accomplishment to find acceptance of their own particular cultural contribution and gave motivation for developing even higher performance levels.

The chamber ensembles, composed of well-trained players who were members of their local symphony orchestras, were provided with an opportunity to further their skill and to become recognized as musical leaders within their own communities.

Professional companies, such as the Children's Opera Hour and the Western Opera Theater, discovered that young people have honest reactions to the strengths and weaknesses of a performance. This resulted in a new kind of learning experience for the members of the company. Great care was taken by each individual to perform at his best. Consequently, characterizations and musicality were heightened.

DISSEMINATION OF INFORMATION: How the Project Was Publicized

The dissemination of information began with Congressman B. F. Sisk's announcement through the Merced Sun-Star newspaper to the effect that funds had been granted for the "Performing Arts Project." Subsequently, the process became one of releasing information:

. . . to school personnel directly involved in the program
. . . to school personnel in other areas
. . . to non-school personnel, both lay citizens and agencies

A program writer was employed to prepare several forms of "program notes" for distribution. These were presented to all teachers of classes participating in the project. Additional copies have been requested by many teachers, some of whom were not directly involved in the particular program.

The Analyst, a publication of the Merced County Schools Office, featured the "Performing Arts Project" in one issue. This was distributed to all of the County Superintendents of Schools in California.

Talks, sometimes illustrated with slides, were presented to several groups by the project director. These included:

. . . California Music Educators Conference — Central Section, Selma, California, October 22, 1966

. . . Board Meeting with PACE directors — Fresno, California, November 3, 1966

. . . Northern California Art and Music Educators — San Francisco, California, December 10. 1966

Coverage by news media included:

. . . Numerous articles and pictures in the newspapers of Merced County
. . . Featured stories in the Fresno Bee
. . . San Francisco Chronicle
. . . Dance News Magazine

Evidence of interest in the "Performing Arts Project" is shown by the requests for information which have been made from such far-reaching areas as Arlington, Virginia; PACE Center, Sonoma County, California; Hancock, Michigan; Greensboro, North Carolina; Washington, D.C.; Oklahoma City; Los Angeles County Schools Office; Forth Worth, Texas.

The annual report is to be distributed to about six hundred agencies.

EVALUATION OF PROJECT

The evaluation of the effectiveness of the "Performing Arts Project" is being carried on in these two dimensions:

. . . by a team of evaluators whose job is to appraise the program

. . . an on-going project evaluation by the Multi-County Supplementary Educational Service Group of which Merced County is a part

The professional evaluation team is comprised of three men from San Francisco State College: J. Fenton McKenna, Dean, School of Creative Arts; Mervin Freedman, Chairman, Department of Psychology, and Joseph Axelrod, Professor of World Literature. Their report is given on the following pages:

REPORT I

The Need

We are convinced that Merced County is a very "needy" area insofar as the performing arts are concerned. In an age of mechanized entertainment and canned performance, non-urban areas especially have lost touch with live artists and live performances. The city youngster at least has the opporunity — though we know that he must be educated

to take advantage of that opportunity — but the rural child is unfortunately, today, denied even that. The "Performing Arts Project" is therefore fulfilling an important and unique need which appears to us to be greater in Merced County than in more urbanized counties of California.

The Scope

The need, discussed briefly in the preceding paragraph, is to be found not only among the poorer pupils. One of the excellent features of the Project, in our opinion, is its wide scope, including as it does not only the "disadvantaged" but all students of public and private schools. Statistics found elsewhere in this report show the wide scope of the enterprise and need not to be repeated here.

The Organization of the Project

We are favorably impressed with the principles which have guided the organization of the Project and with the efficiency that has been applied in implementing them:

a) We agree with the principle of differentiated performances for different age groups. There is no point in filling up an auditorium in a given school if thereby the sense of both intimacy and direct relevance to a given age group is lost. We believe it has been educationally sound— if somewhat more expensive when figured in "per pupil" terms — to have smaller groups and to ask performers to achieve both a sense of intimacy with the pupils and to direct their performances to interests, understandings and needs of specific age groups.

b) We agree with the emphasis in the Project to prepare teachers and pupils before performances are given and to follow up with teachers and pupils after the performances are given. The program notes prepared at the County Office are excellent, and the interviews we carried out with teachers and administrators both during the fall and spring semesters have indicated they are most helpful.

c) Scheduling has been extremely complex but well handled, according to responses we have had from teachers and principals. Everyone has remarked on the way events begin on time and end on time; hence they can be planned for by local personnel and do not interfere with other activities and classes planned for the day.

d) The balance of different types of performing groups — local versus out-of-town groups, ethnic groups and college groups and professional groups — has been excellent, in our opinion.

e) Relations between the County Office and the individual districts have been excellent. There is genuine cooperation. We have asked about this point in both our fall and spring visits to the districts, and judging from responses, this has been our conclusion, without exception.

f) The geographical distribution of the performing groups within the various county points has been efficiently handled, from the point of view of need, from the point of view of convenience for the groups in their travel arrangements and transportation of equipment, and from the point of view of economy in travel and other costs.

g) There is a strong relationship between art experience and educational value. The program has a very positive educational dimension, and the planning has been excellent in this respect. The spectrum of experience has been broad, but while it has been attractive in the entertainment sense, it has not been designed or executed with that as an objective. It has been entertaining in the pure sense, but, as with all good education, it has been highly motivating and instructive as well. The young people have been moved to visual reaction in painting, verbal reaction in writing and discussion of aspects of life they had not known before. In observation of post-performance class activities, the impact and carry-over is very impressive.

h) One of the major problems in an effort such as this is to get the professional groups to be aware of the vital need for a rapport with the young people which will result in an educational experience in depth. This has been accomplished in an unusual degree. The performing groups have reported on their own learning exerience in developing a format for teaching. The bridge which is so central in making this type of experience not only entertaining but educationally meaningful has been made. In our discussions with parents, pupils and teachers, we found that this has been verified. The care and work of those who are in charge of the program has been evidenced in the quality of the instructional value of the program.

There has been a consistent plea for more programs, which can only attest to the success of those already completed. Teachers and administrators are enthusiastic about what has happened. Those who were skeptical have been won over to support of the educational value of the program. These observations are the result of visits and discussions with the teachers, administrators and the young people involved.

In the spring semester a questionnaire was administered in order to collect additional data. Section II reports on the questionnaire and the data it produced.

ST. MATTHEW BAPTIST CHOIR

WESTERN OPERA THEATRE
"THE BARBER OF SEVILLE"

SAN FRANCISCO OPERA
GUILD TALENT BANK
"LA CENERENTOLA"

Left to Right: Gwen Grey Eagle and Charlie Grey Eagle Cherokee (North American) Indians

Charlie Grey Eagle in the most fantastic of all Indian dances "The Hoop Dance"

STUDENTS GOING TO PERFORMANCES

REPORT II

QUESTIONNAIRE ANALYSIS:

In order to supplement our visits, interviews and other evaluative activities with completely objective data, we created two questionnaire instruments. One of these was designed for administrators and the other for teachers. They were filled out anonymously and sent directly to us at San Francisco State College. Exhibit I contains a copy of the covering letter.

The "Questionnaire for Administrative Officers" was sent to 72 superintendents and principals. Fifty-three responded. The "Questionnaire for Teachers" was sent to 157 teachers in public high schools, junior high schools, and elementary schools and to eight teachers in Catholic schools. Eighty-seven of the public school teachers and seven of the Catholic school teachers responded.

All questionnaires were sent to administrative officers and teachers under the cover of an explanatory letter which described the purpose of the study and assured respondents of anonymity in responding.

RESULTS

The following tabulations give the responses for each questionnaire: Please note that:

a) Results were tabulated according to size of school, that is, twenty or more teachers versus fewer than twenty. No differences in accordance with size of school were discernible, and therefore, in the following tabulation, responses for small and large schools have been combined.

b) Since the returns from the Catholic schools are very similar to those of the public schools, the responses of both groups have been combined.

c) Because respondents did not always answer all questions, the number of responses to each item of the Questionnaire does not always equal the total number of respondents. (Example: There were 53 administrators who responded, but if the total for a particular item comes only to 51, then this means that 2 administrators who responded to the Questionnaire did not answer that particular item.)

The Responses of the Administrative Officers

(Total Number: 53)

1. Do you believe the Program has been well organized by the County office?

Yes:	52
No:	0

2. About how many "exposures" per child in your school (or system)—on the average—is the Program providing for this year (1966-67)?
Average number of Exosures: 3.4

2a. In your view, is this number of exposures per child sufficient?

Yes:	40
No:	11

2b. Ideally, would you like to see the number increased or decreased?

Increased:	23
Decreased:	2
About As Is:	17

3. Are there any programs given in 1966-67 which you would recommend omitting in 1967-68 if the Program continues?

Yes:	7
No:	46

(Item 3a invites comments of those respondents who answered "yes")

4. In your opinion, is it feasible for your school (or the system of which it is a part) to continue usefully the kind of experience afforded pupils through the Performing Arts Project? (That is, after federal funds are no longer available)

Yes:	15
No:	17
Can't judge:	21

5. Have you and your teachers appproved of the ethnic dimension of the Project?

Yes:	51
No:	1

5a. Have you and your teachers worked tc ınterpret that dimension to the children?

Yes: 42
No: 10

5b. Do you believe ethnic appreciations and understandings have been increased in pupils as a result of the Project?

Yes: 31
No: 3
Can't judge: 19

6. Did you and your teachers find helpful the suggested activities and the program notes supplied by the County Office?

Yes: 52
No: 1

7. Aside from the point mentioned in item 6, did you find the County Office staff helpful to you?

Yes: 46
No: 7

8. Have you and your teachers done anything to orient the community (your Board of Education, PTA and other parent groups, Service Clubs, etc.) to the needs of the children which the project was set up to meet?

Yes, a great deal: 3
Yes, some: 26
Very little has been done: 23

9.Do you believe the appreciations and understandings of the pupils at your school (or in your system) for the performing arts has been increased as a result of the Project?

Yes, definitely: 34
Probably: 17
I'm doubtful: 2
Don't think so: 0

10. What is your opinion of the success of the Project as a whole?

Outstanding: 14
Excellent: 25
Moderately successful: 11
Fair: 2

The Responses of the Teachers

(Total Number: 94)

1. Do you believe the Project has been well organized?
   a) So far as the County office is concerned?

Yes: 90
No: 4

   b) So far as your own school is concerned?

Yes: 85
No: 8

2. Do you find helpful the background materials and programs notes prepared by the County Office?

Yes: 87
No: 6

3. Are your superiors at the school sympathetic with the aims of the Project and helpful to you in carrying out the aims?

a. Sympathetic:
Yes: 85
No: 3

b. Helpful:
Yes: 80
No: 4

4. Do you prepare your pupils for each program by advance explanations, discussions, and so forth, in your class?

Yes: 64
No: 3
Sometimes: 26

5. Do you follow up each performance by discussions in class?

Yes: 72
No: 5
Sometimes: 17

6. Do you believe the sensitivity of your own pupils to the arts has, in general, increased as a result of their "exposure" to the events in the Project?

Yes, definitely:	55
Probably:	31
I'm doubtful:	5
I don't know:	3
Definitely not:	0

7. Do you believe that ethnic appreciations and understandings have increased as a result of your pupils "exposure" to the events in the Project?

Yes, definitely:	34
Probably:	43
I'm doubtful:	7
I don't know:	9
Definitely not:	0

8. What about yourself? Have you learned things from the performances you have seen that are helpful to you in your teaching?

Yes, definitely:	66
Some, but not too much:	23
Nothing really significant:	5

9. Do you believe there has been an increase in your students desire to participate in the performing arts to learn an instrument, join a performing group, participate in children's theatre projections, etc., as a result of the Project?

Yes, definitely:	27
Probably:	43
No, not particularly:	22
No, definitely:	2

10. What is your opinion of the success of the Project as a whole?

Outstanding:	26
Excellent:	46
Moderately successful:	16
Fair:	2
Not successful:	2

VALIDITY OF QUESTIONNAIRE

There is ample evidence, in our view, that the responses represent considered opinion. For example, 23 of 52 administrative officers said that "very little has been done" in response to the question "Have you and your teachers done anything to orient the community to the needs of the children which the Project was set up to meet?" Twenty-six answered "Yes, some," and three said, "Yes, a great deal." In response to the question "In your opinion, is it feasible for your school (or the system of which it is a part) to continue usefully the kind of experience afforded pupils through the Performing Arts Project?", fifteen administrative officers said, "Yes," seventeen said "No," and twenty-one answered, "Can't judge." The responses of the teachers appear to be equally differentiated. There is no indication of blind approval or bland optimism in response to the Questionnaire.

RESPONSES TO QUESTIONNAIRE ITEMS

The quantitative results, as can be seen by a casual inspection of the tabulations given above, are almost uniformly positive. They speak for themselves. For example, in answer to last question: "What is your opinion of the success of the Project as a whole?" three-fourths of the administrative officers said it was either "Outstanding" or "Excellent." Of the remaining fourth, all but three marked the category "Moderately Successful" as their answer, and not a single one felt it was a failure.

Among the teachers who responded to the Questionnaire, the reaction to this same question was even more enthusiastic. Well over three-fourths of the teachers said that in their opinion, the success of the Project as a whole was "Outstanding" or" Excellent." Only two rated it as not "successful." Hence, the replies among both the administrator and teacher groups consistently show a high or very high opinion, on the whole, of the Project.

Replies to all of the other items follow this general direction. The reader can see these by glancing through the data given in the tabulation of responses.

QUALITATIVE COMMENTS

Forty-seven teachers and sixteen administrative officers made qualitative comments. Almost all of these qualitative comments are favorable to the Program. Negative criticism is centered on inadequacies in the execution of the Program — bussing problems or inadequate number of Program Notes. Negative comments about the individual programs them-

selves are likely to be very helpful in planning future programs. They indicate, for example, that certain performances may be too advanced for the age level of the audience or that some kinds of performances were received with more interest and enthusiasm than others.

A SAMPLING OF QUALITATIVE COMMENTS FROM ADMINISTRATIVE OFFICERS

"This is truly one of the best conceived programs ever put into effect, in a conservative agricultural community. Every experience was a rich one for the children. Observation of the children during the programs was fascinating because it revealed their open and intense interest: they were actively involved in the performers presentations. The performers were professional in every way and made their presentations perfectly attuned to the interest level of their audiences. Outstanding was the play "Hansel and Gretel" by the Enchanters of Merced. But the ballet and symphony orchestra were equally outstanding. I would not change the plan except to add to it."

"Think this is one of the best things to happen in elementary education in my 15 years in the business. Very enthusiastic over this program and hope it will continue."

"This has been one of the most outstanding programs we have provided our children. Without doubt this should continue."

"The two factors I thought most helpful were: 1) having the artists perform for small groups — everyone could see and usually everyone got involved, and 2) having small demonstration groups, as the ballet demonstrations, before a real performance. In all performances the artists explained or "taught" about their special talents, skill, etc. Very well done!"

"Excellent idea and organization. I believe more children, larger audiences, could view certain programs without hampering the impact."

"I'm sure this program is giving students an opportunity to see a variety of music, etc. they would not be able to watch—in person—if this were not offered."

"A great idea; one that is easy to incorporate as well as very enjoyable and popular with teachers."

"I feel the genaral quality of the performing groups was Outstanding."

"Basically the programs have been very good. The opera was excellent."

"Miss Lois Bigelow should be highly complimented for organizing such a very worthwhile program. The variety of selections was an important aspect of this program. I am sure many of the students saw for the first time, and in some cases probably the only time, many interesting performances."

A SAMPLING OF QUALITATIVE COMMENTS FROM TEACHERS

"All of the programs seen by my third grade class this year were outstanding. We appreciated the manner in which the programs were geared to the level of understanding of the children."

"Our Kindergarten class has had two opportunities to see these presentations. They were both excellent and kept this age group enthralled. I think this is a very good program and hope it will be continued as it is such a benefit to smaller communities."

"I would suggest more emphasis on teacher and class preparation. Excellent materials are sent us, but in the press of presenting the 3 r's, the program material is not given due time. Follow-up, I feel, is weak too."

"Several times (twice) it was decided at the last moment to include classes other than those designated and we knew nothing about where we were going or what the performance was. On County level, tho it was well prepared."

"I think they have all been excellent performances for the children and teachers."

"I think that in the elementary grades, the exposure of these fine programs has increased their art experiences in a positive manner. The program which brought the children into close contact with live musicians and allowed them to observe the real instrument was a very good experience."

"The students, I feel, have a much better appreciation of the arts, but I have seen no overt signs of interest in active participation."

"I feel that all the programs that we were able to see were definitely beneficial. Their knowledge in the arts did grow — it made them so much of the world around them and appreciated what was being offered to them in their own homes—TV. I could not have been as well prepared if it had not been for the assistance given us teachers to prepare for these programs. I hope I have expressed myself sufficiently enough to let you know how meaningful this was to me to include in my teaching of the fine arts."

"It is my opinion that the programs were well chosen for the various age groups. Through these performances the children have been influenced to appreciate good music and the arts. These experiences have led some families to purchase records of the classics for the enjoyment of the family in the home."

"This has been an extremely worthwhile program for it provided activities in creative writing and reading as well as an appreciation of the arts."

""My classes are composed of very young children. On walking back to the classroom from each program, I was asked many times, 'When do we get to go back and see them again?' Their lives were made richer by these experiences."

"As a traveling vocal teacher (grades 4, 5, 6), I have been very impressed by the classroom preparation of the children in our district and have noted that the children return from the performances full of questions and comments. The responses are most obviously enthusiastic among the children and also within the teacher groups. This has been a valuable experience for me also. The organization of the programs has been excellent. The program notes are very well done."

"My class enjoyed the musical programs at Our Lady of Mercy, as well as at the Merced Theatre. They were prepared by the Ballet-Lecture Demonstrations, as well as by class discussions and by letter writing. One of the letters was written to a classmate who moved to Virginia because of the Air Force assignments. There letters were illustrated in color and the little girl answered our letter and wrote how she was sorry to miss the opera, Cinderella. I, myself, greatly appreciate the mimeo sheets for preparation, and for follow-up after the programs. I learned many things about ballet I did not know before. Thank you for all the benefits our school shares with other schools in our county in learning to appreciate the fine arts."

Mr. Edward Snyder, Staff Evaluation Consultant of the Multi-County Supplementary Educational Service Group is compiling a matrix of commonality. This is being developed from evaluation reports submitted by performing arts groups and based on the observations of students reactions and compared to observations made by teachers, administrators, students, parents and lay people.

EXHIBIT I

Cover Letter Accompanying Questionnaire

San Francisco, California 94132

April - 1967

TO: Administrative Officers and Teachers in Merced County Schools

FROM: Dean Fenton McKenna
Dr. Joseph Axelrod
Dr. Mervin B. Freedman

As you may know, we are responsible for an evaluation of the "Performing Arts Project" being carried out in Merced County under Title III of the E.S.E.A.

It is an honor for us to be participants in such a project, and we have had the pleasure of meeting a number of administrative officers and teachers during our visits to the various schools. We have, indeed, had an opportunity to interview some of you and will be doing more interviewing in the weeks ahead.

Right now, we would like to collect some questionnaire data, and we would be pleased if you would fill out the attached questionnaire. It will take only a few minutes.

Do not give us your name. We are, however, asking for the name and size of your school in order to help us in our statistical compilation. Anything you state on the questionnaire will be read only by us. Please mail your reply directly to:

Prof. Mervin B. Freedman, Chairman
Dept. of Psychology
San Francisco State College
San Francisco, California 94132

An envelope is attached for your use.

Many thanks for your help!

EXHIBIT II

SCHOOLS IN MERCED COUNTY PARTICIPATING IN THE

PERFORMING ARTS PROJECT

PUBLIC ELEMENTARY SCHOOLS — Merced County

Atwater
Ballico-Cressey
Delhi
Dos Palos
El Nido
Hilmar Unified
Hopeton
Johnson Joint
Le Grand
Livingston
Los Banos Unified
McSwain
Merced City
Newman-Gustine Unified
Plainsburg
Planada
Snelling
Vincent
Washington
Weaver
Winton

PUBLIC SECONDARY SCHOOLS — Merced County

Dos Palos Joint Union High School
Hilmar Unified School
Le Grand Union High School
Los Banos Unified School
Newman-Gustine Unified School
Livingston and Atwater High Schools—Merced Union District

PRE-SCHOOL EDUCATION CENTERS —Merced County

Cortez Pre-School Center
Dos Palos Pre-School Center
Merced City Pre-School
Planada Pre-School Center
Those at Atwater and Winton are included with their districts.

NON-PROFIT PRIVATE SCHOOLS (Parochial) — Merced County

Our Lady of Fatima—Los Banos (is scheduled with Los Banos Schools)
Our Lady of Miracle — Gustine (scheduled with Newman-Gustine programs)
Our Lady of Mercy — Merced (Elementary and Secondary)
Sacred Heart — Dos Palos
St. Anthony's — Atwater
St. Jude's — Livingston

EXHIBIT III

PERFORMING GROUPS PARTICIPATING IN PROJECT

Schedule - May, 1966 - May, 1967

Performing Groups	No. Of Performances	No. of Students Attending
Ballet Performance	25	22,217
Ballet Lecture Demonstration	68	12,400
Children's Opera Series	6	8,050
Enchanters (Chamber Theatre — Merced)	43	3,866
Fresno Chamber Group	71	7,442
Fresno State College — Choir	8	3,510
Fresno State College — Symphonic Band	3	1,250
Fresno State College — Chamber Orchestra	2	1,927
Grey Eagles (American Indian)	2	2,700
Guaraldi, Vince	12	6,253
Guadalajara Mariachi	2	700
Livingston Little Theatre	18	1,325
Merced Chamber Ensemble	119	9,702
San Francisco State College—Chamber Ensemble	3	1,027
San Francisco State College—Mime	9	1,397
San Francisco State College—Symphonic Band	4	4,650
San Francisco State College—Drama	9	1,397
San Francisco State College—Jazz, Dance Ensemble	7	2,545
St. Matthews Choir	30	5,680
Talk-a-Players	20	1,650
Turlock School of Ballet	1	1,380
Western Opera Theatre	4	4,134
White Oaks Theatre (Carmel Valley)	59	10,356
Young Audiences	24	4,500
Zimmerman — Soprano	57	5,020
Cultural field trips for 7th grade students		2,429
TOTAL		127,573

EXHIBIT IV

16mm films purchased by the project

TITLES - 16mm Films	Unit Cost	Quantity	*Total Cost	Circulations	**Requests Not Met
ABC of Puppet Making Pt. 1	$ 84	1	$ 84	17	7
ABC of Puppet Making Pt. 2	84	1	84	17	7
Adagio	90	1	90	10	0
Anatole	135	3	405	58	2
Blues	240	1	240	12	2
Clarinet	210	1	210	6	0
Christmas Cracker	110	4	440	65	10
Dance Festival	50	1	50	13	2
Dance Your Own Way	120	2	240	38	0
Dragon's Tears	75	3	225	58	8
Earth Sings	85	1	85	3	0
Emperor's Nightingale	500	3	1,500	64	0
Fable of the Peacock	175	2	350	19	2
Fantasy	75	3	225	54	3
Fish and the Fisherman	345	2	690	59	5
Golden Fish	275	3	825	75	8
Harold and the Purple Crayon	165	3	495	69	6
The Harp	235	1	235	4	0
High Lonesome Sound	165	1	165	2	0
The Horn	225	1	225	3	0
Little Giraffe	110	3	330	53	1
Little Magic Horse	495	2	990	47	0
Lotte Reiniger"s Silhouette Films	360/set	2 sets	720	309	57
Madeline's Rescue	135	2	270	45	2
Many Moons	135	2	270	49	8
Mask	120	1	120	10	0

Exhibit IV continued

TITLES - 16mm Films	Unit Cost	Quantity	*Total Cost	Circulation	**Requests Not Met
Melodic Percussion	200	1	200	15	1
Modern Dance: ABC of Composition	140	1	140	5	0
Modern Dance Technique in Sequential Form	130	1	130	3	0
Night at Peking Opera	230	1	230	12	1
Palle Alone in the World	95	1	95	12	1
Peter Tchaikovsky	265	1	265	17	2
Peter and the Wolf	160	3	480	67	3
Princess of Patchin Place	150	1	150	11	0
Robert McCloskey	195	1	195	8	0
Scrap of Paper, Piece of String	75	3	225	40	0
Secret Way	60	2	120	34	5
Shadowland	85	1	85	8	0
Snowy Day	90	2	180	54	11
Sorcerer's Apprentice	135	2	270	49	10
Spirit of the Dance	110	1	110	11	0
Steadfast Tin Soldier	160	2	320	36	2
Steps of the Ballet	120	1	120	20	2
Symphony Orchestra	150	2	300	13	0
Tale of Custard the Dragon	110	2	220	13	0
Time of Wonder	135	2	270	54	8
To Hear Your Banjo Play	190	2	380	8	1
Toot, Whistle, Plunk and Boom	120	1	120	20	4
Town Musicians	120	3	360	44	2
Toymaker	150	2	300	43	2
Vienna Carousel	165	1	165	11	0
TOTALS		90	$14,993	1,767	185

*Tax and shipping costs not included.

**Requests not met because of insufficient quantity.

EXHIBIT V

Project Costs

May, 1966 - June, 1967

Salaries:	
Professional	$ 13,655.00
Non-professional	7,427.00
Contracted Services (Performing Groups and Evaluation)	102,380.00
Materials and Supplies	3,120.00
Travel and Transportation	10,919.00
Tickets — 7th grade field trip	4,280.00
Equipment (includes 16mm films)	17,639.00
Other Expenses	2,810.00
TOTAL	$162,230.00